

SPENCER & RICE'S SYSTEM OF LADIES' EPISTOLARY AND ORNAMENTAL PENMANSHIP.

CONTAINING A FULL SERIES OF
COPIES, RULES, AND EXPLANATIONS,
CAREFULLY PREPARED FOR THE USE OF

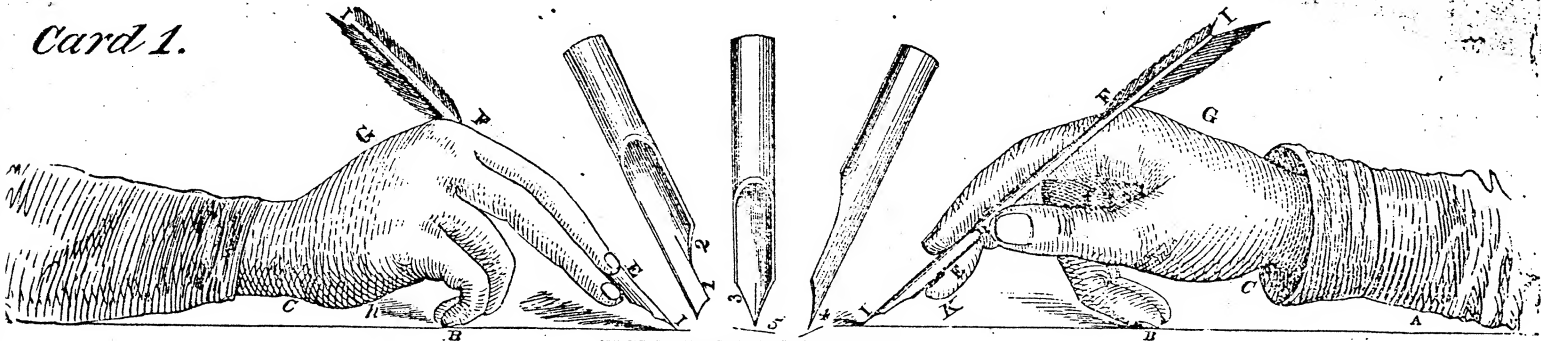
PUBLIC AND PRIVATE SCHOOLS AND SEMINARIES.

These Copies are a fac-simile of the Author's Writing, intended to impart to the learner a hand-writing at once beautiful and practical.

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Card 1.



EXPLANATION.

A—Muscular rest of the fore-arm, near the elbow.
B—Rest of the Hand, on the surface of the nails of the 3d and 4th fingers.
C—Wrist, three quarters to one inch from the table.
D—End of the thumb, opposite the first joint of the fore-finger—drawn back so that one-half the pen is in view.
E—Three quarters of an inch from the left corner of second finger-nail to the point of the pen at I.
F—Pen crosses the fore-finger just forward of the knuckle joint.
G—Hand well inclined over the left, that its upper surface may face the

ceiling above, and the upper end of the pen point to the right shoulder.
H—The right edge of the hand—which should never touch the paper.
I—The pen, held with neb square on the paper, so that pressure will produce the smoothest possible mark—and grasped just tight enough to guide it, and no more.
K—End of the second finger dropped gently under the pen, which crosses it obliquely at the root of the nail.
To produce whole arm movement, raise the fore-arm some two inches and a half at A, and slide on the moveable rest at B.

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PEN MAKING.

To those who do not acknowledge the supremacy of the *metallic pen*, over the time honored goose quill, we give the following hints for the Epistolary and Italian Pen.

Of the yellow or prepared quills, Nos. 10, 12, and 15, are suitable for Ladies' writing. The common quill is also used, and is quite good when mature and seasoned for a year. A cured common quill may be well prepared, by scraping it firstly downward, and then upward to polish it, and then by rubbing the barrel with a woollen cloth to remove the fuzz that will otherwise combine with the ink. For the length of the split of the ladies' pen, see left hand drawing in Card first, at figure 2, and both views of ladies' pen on Copy 27.

And now we really hope you have a keen knife. Having secured a clear, short split, form the right tooth of the pen perpendicular at figure 2, by having the open part of the barrel up, and whittling with the blade in an erect movement.

Then turn the left edge of the pen upward and whittle the left tooth with an inward bevil, and to an even point with the right tooth. See figure 3.

Now lay the neb or teeth (pressed together) on the surface of the left thumb nail, holding it there by the first, second, and third fingers; now, with the back of the knife blade leaning from you, make a fine sloping clip down to the nail. See figure 4. Now curve the back of the blade toward you, and slip its edge half way up the slope; push the heel of the knife a little from you, and suddenly make a perpendicular diagonal clip, leaving the right tooth a little the longer, and with a suitable diamond point.

The Business pen is the same, only the split is much longer.

Separate the copies where the light line indicates, (if you have not already done so,) for the fewer copies you have before the eye at once, the better you will succeed in impressing proportion, &c., on the memory.

The learner will be careful to consult the within printed Cards, which will call out and explain the copies in their order, and prescribe the Rules, &c.

POSITION FOR WRITING.

The best position is, to sit with the left side of the body towards the table or desk, the dress only touching the edge of the table, the feet thrown out to the right obliquely with the table, to harmonize with the regular slope of the letters.

Lean *forward* as little as possible. The body should incline gently over the *left* and rest lightly on the left arm, which is placed near the body, and parallel with the edge of the table, the fingers of the left hand (palm downward) resting on and steadying the paper.

The left edge of the paper even with the right side, and parallel with the front edge of the table. Now the right arm drops down to the right side at right angles with the paper, the rests of the right arm are gentle, and therefore moveable, and the natural movements up and down accord with the true slope of written letters.

This is the most easy, elegant, and effective position, it leaves the muscles of the right arm free to act, the fore arm swings out upon the shoulder joint, keeping pace with the hand and fingers from the left to the right edge of the paper, and with an easy motion drops again to the right side to repeat its journey. In this position throughout, and by such movements, whole pages are written with great uniformity. Should you ever write in a different position of body, be careful to have the feet and paper bear the same relative position; sit up erect, and avoid pressing the right arm so as to destroy the moveable rest.

Classification of Letters, and Movements, in Writing.

LETTERS ARE DIVIDED INTO THREE CLASSES, VIZ:—CAPITAL, EXTENDED AND CONTRACTED.

CLASS 1. The *Capitals* which depend for their formation on the principles in Copies numbers 7 and 8, and the direct mark which first succeeds the figure in Copy 9. The capitals require boldness of curve, generally; and frequently a flattening and con-

traction of curve in their parts, yet the principle of curve is preserved. In these curves, light and shade are as successive as day and night, or hill and valley, to produce an agreeable variety, while curve is made to harmonize with curve to create uniformity; like the winding stream, or the roll of unbroken waves. (See figure 26.)

The Capitals are made by the oval and direct finger movement, the resting point of the hand, viz: the ends of the third and fourth fingers, touching so lightly as to sympathize with the fingers in their constructive action, and yet touching the paper sufficiently to steady their movement. To illustrate plainly: While the finger movement describes the capital O, (copy 9) *visibly* with the pen, the *resting point*, in sympathy with their action, *invisibly* describes a like oval of two thirds of the same size.

RULE I. The Capitals are formed by a finger movement, principally, and by a secondary or sympathetic movement on the resting point.

CLASS 2. The Extended Letters and parts, are those that ascend above the height of *a, e, i, o, u, etc.*, above the line, or descend below the line, or are bisected by the line. They are, *b, d, f, h, j, g, y, k, l, p, t, z*, and long *s*. These are made by a sudden extension and contraction of the fingers, the resting point being fixed during the process, but, *lightly*, so as to be ready to move on *with* the fingers to the letter that succeeds. So long as you preserve the true position of yourself and paper, so long will you secure the *true slope of letters*; an object very desirable, in this class of letters, particularly. Only a part of *d, h, g, k, p, y*, are of the *extended* marks; the balance of these letters will be subject to another rule. Among the extended letters also, light and shade are successive. *These* are a mingling of the fir and spiral pine with wide cap oak and cypress broad; while beneath, twined to their elevated trunks and stem cap brows, the undulating pine and creeping tendril wind out in hair line folds of silken beauty; blending plant and shrub, and flower, and tree, *all various*, yet *harmonious*, in one *grand whole* of sylvan scenery. Here the eye delights to rove, and here the thoughts to linger. So with the well-writ page, that taste and skill have studded with rich gems of thought, speaking through seemly forms, with light and shades as nature's self were there. Apply

RULE II. The Extended Letters depend for their formation on the sudden extension and contraction of the fingers; the resting point being slight, but steady.

CLASS 3. The *Contracted* Letters and parts, are those that occupy the least height on the line, and are, *a, c, e, i, m, n, o, r, v, w, x*, and the lesser half of *h, d, g, k, p, y*.

In forming the *descending* or *principal* mark or marks of these letters, the *fingers* have the *greatest* agency, but, the resting point is light and sympathetic, and is ready (when the fingers have settled fully down to the line with the principal mark) to attend them from one part of a letter to another, and from letter to letter of the same class, that the resting point may hold at all times the same relation to the descending mark. Thus, the *hand*, moving with the fingers through the entire line and page, steadies their action and secures that free and beautiful combination of parts which is so desirable. *This* action of the hand with the fingers, is termed the Muscular movement; and is a power employed or held in reserve for instant use, to begin, finish, and combine all letters of the Contracted class. To secure this movement fully, the wrist must always be kept three fourths of an inch from the table, and the pressure on the muscular portion of the fore arm slight and yielding. Apply

RULE 3. In forming and joining the Contracted letters, the muscular and finger movements are successively and rapidly employed; the finger to produce the *descending* or *principal* marks, and the muscular to begin, finish, and combine,

Explanations, Definitions, and Rules for the Copies.

In Nos. 1, 2, 3, 4, and 5, are presented the essentials of all the letters, excepting the Capitals. *Secure the position of yourself, paper, and pen.*

In Copy No. 1, is first exhibited the first principle, formed by the combined *muscular* and *finger* movements; the fore arm (muscular) producing the two concave curved hair lines on the left and right of the *i*; and the *fingers* by a movement downwards fully to the

ruled line, producing the *body* of *i*, and forming also, a part of the curve of the bottom. This principle is called *direct l*. The letters formed here by these movements, on this principle, are *i*, *t*, *u*, and *w* entirely, and the finishing mark of *a* and *d*.

Please notice particularly the gently *concave* curve of the hair lines on the left and right of *i*, and follow them a few times upon the copy with a dry pen, and the ability to form and connect will be more easily acquired.

Be careful, also, that the curves of the letters of this principle be alike; and please write from period to period, without raising the pen. Under

RULE IV. All letters and parts of letters of the first principle, are formed by *muscular* and *finger movements*, in succession, and connect very near their top, except *t*, whose parts should unite at the same height as *i*.

The *t* used to *terminate* words, as at the beginning of Copy 9, is an exception.

COPY No. 2. The second principle succeeds next the figure, and is exactly the reverse of the first principle, called therefore reversed *l*.

Mind the *convex* curve which brings you to the top of the descending mark; it is the true curve wherever this principle is applied, and should be made by muscular movement, while the downward mark is made by sudden action of the fingers, (Rule III.) With a proper characteristic at its top on the right, it becomes *r*; it forms half of *n* and *w*, and two thirds of *m*. Try them firstly with a dry pen to secure the gently *upward*, or *convex* curve of the combining mark. Write from period to period without lifting the pen. Notice that when *m*, *n*, and *w* occur in succession, the letters are removed to one third greater distance than their parts. Use

RULE V. This mark is the left of *x*, with *increased* slope. All letters and parts, depending on the second principle, are formed by a *convex* muscular ascending and *finger movement* descending in succession, and connect near the line.

COPY 3. This is a compound principle called the double curve, with the convex hair line of the second for its *beginning*; its descending mark embracing the first and second, and is finished with the *convex* hair line of the first, and called therefore the *double*

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curve. Two muscular and a finger movement form it. With a shoulder at top at the height of *i*, it becomes *r*; it is the finish of *h*, *k*, *m*, *w*, *p*, and the first of *y*. Try it with a dry pen, and practice from period to period under

RULE VI. The third principle connects in *h*, *m*, *n*, *p*, *w*, at the ruled line, in *k*, at the height of *n* from the line, and in *y* at the top.

COPY No. 4. The principle here is *contracted o*, and is formed by finger movement.

The same movement which forms this, the fourth principle, forms in addition to *c*, *e*, *o*, the *first* part of the *compounds* *a*, *d*, *g*, and *q*. If the width of the *o* be *half* its *height*, it is not only sufficiently plain, but it combines the better in *o o*, and with other letters as well as these compounds.

In making *a*, *d*, *g*, or *q*, from the height of *a* above the line, draw the pen well to the left, with a gentle curve, to the line, then, on the line, turn *short*, and pass quickly across to the top of the *o*; *thus*, so sloping and narrowing the *oval*, that the *finish* of these letters can be made on the regular slope, without marring the beauty of the oval.

It is a Rule at all times to grasp the pen just tight enough to *guide* it, and *no more*—a tight grasp wearies the hand, and creates harshness in the writing.

RULE VII. To join *a*, *d*, *g*, *q*, *c*, or *e*, to a preceding letter, take distance twice as far with the hair line to commence their oval, as when you would join *i*, or *u*, for their oval sweeps to the left the width of *u*, toward their preceding letter; *c*, *a*, *d*, *g*, and *q* should connect with themselves and with all other letters at the *top* of their oval.

Write from period to period without lifting the pen, and preserve distance of letters as in the Copy.

COPY 5. The *Extended letters* formed by the *direct mark*, as the first of *p*, are represented by *b*, *j*, as embracing the fifth principle. Of this are formed *h*, *k*, *l*, *b*, *f*, *p*, *y*, *q*, *g*, *j*, and long *s*. The height of the first five is *equal*, and is four times the height of *o* above the line, loop being twice the height of *o*, and quite open; *j*, *f*, *y*, *g*, *z*, and long *s* are four times *o* below the line, and their *finishing* marks cross or combine with their *principal* very near the line; *p* and *q* are below the line three times *o*, and *p* the same above the

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line; *k*, *h*, *l*, *b*, *f*, are intended to be straight to the line from the centre of the loop; the finish of *g*, *y*, *q*, and long *s*, are brought down straight on the *regular slope*, and *great care* should be taken not to sweep too much too the left in the finish; Notice that the part of *z* on the line, is very *leaning* to form a proper shoulder for its lower part, which is on the *regular* slope. Write freely from period to period, by Rule II and

RULE VIII. Where several *extended* letters occur in close proximity, a part of them only are to be shaded; the *j*, and the finish of *g* and *y* are never shaded. Please write from the second *z* to the margin, without lifting the pen, in order to give power for the next copy.

COPY 6. In the Combinations of this Copy you have an union of the preceding five principles, embracing all the essentials of writing except the Capitals. Write from period to period without lifting the pen, preserving the *moveable rest*, under

RULE IX. In blending the *Extended* and *Contracted* letters, as they usually occur in spelling words, the *muscular* and *finger* movements are rapidly successive or simultaneous. At this point,

Lady, we greet you with the ardent hope,
That the *pure Taste* which marks the female mind
Will *guide* you on, till every door shall open;

And *beauteous* imagery, with ease and grace refin'd;
Leap out upon the page in happy form,
Pictures of thought array'd in living charms.

COPY 7. Presents the leading principle of the Capitals, called also the *Capital stem*, and sometimes the *Reversed Oval*, because its shade is on the right hand curve. With a dry pen please follow the principle from beginning to close, till its image is truly stamped on the mind; then follow it with a wet pen and *finger* (and secondary muscular) movement, according to Rule I. And be *careful* that curve harmonize with curve. Under

RULE X. Curve should harmonize with curve, and slope with slope.

Keep the wrist from the table, and rest but lightly on the fore arm and fingers. The Capitals *A*, *B*, *D*, *F*, *G*, *I*, and others can-

not be formed without this principle.

COPY No. 8. This principle is the *direct O*—the second principle of the Capitals—standing on the line on the regular slope of letters. Its width should be two-thirds its height, and its curves equal on the left and right sides. With a narrow loop at the top it becomes *C*; with a smaller and unfinished *O* at the top, and knotted to it, it becomes *E*; it is also the finish of *D, H, X, and M*.

Use the dry pen firstly, and then practice after them freely under Rule I, with classical explanation.

COPY 9. Is a review of the fifth principle in different combination; practice from period to period under rules II and X.

COPY 10. Is a review of the second and third blended with long *s*. Practice freely from period to period, increasing the distance one half greater than in Copy 2, to give horizontal power under Rule IX.

COPY 11. Is a review of the first principle with long *s*, and letters more distant than in Copy 1. Notice *again* the curve of the hair line of the left and right of this principle, and write freely from period to period under Rule IX.

COPY 12. Is an union of first, second, third and fifth. Write freely, and mind the *combining curve* of the different letters.

COPIES 13, 14, 15, 16. In these Copies you have the principal curves of the Capitals, with an *open combination* of contracted letters the better to enable you to move from left to right across the paper with freedom. Write freely from period to period, even though the period cover the whole line, and use

RULE XI. As you *ascend, descend and curve*, in *finger and fore-arm* movements—in writing letters, words, lines, and sentences—there should be a *free and easy* movement of the hand and fore-arm from left to right across the paper—called the *horizontal movement*—which can only be kept up by preserving the *moveable rests*, and writing whole words without lifting the pen.

Incline your hand well over to the left, and try to keep it so that the brush end of the pen will point to the right shoulder.

Never suffer the right edge of the hand to incline over and touch the table—as it will obstruct the *horizontal movement*, and bring the pen in such a position as to make rough marks. Try! compare! and persevere!

COPY 17. Preserve the *direct O* on the *E* and finish of *D*—and the reversed *O* on the *Q*. Write whole words without raising the pen, and if you make any errors in form, combination, slope or shade—why, remember the motto: Try again! under Rules X and XI.

COPIES 18, 19, 20, 21, 22, 23, 24. These Copies carry you through the entire alphabet of Capitals—classed as they depend on their principles—and the ruling principle leading on their left. All other letters are also here used as they commonly occur in spelling words. Such an use of all the letters will require an application of *all previous rules*.

To secure the most benefit, first practice in these copies, on the *principles again for a few lines*—then make a *single word a copy* for from five to seven lines—and when you change the word, leave a blank line, which will form an agreeable page arrangement.

Write whole words, without lifting the pen, when the copy so indicates—and preserve the *curve slope, distance, and arrangement* of letters so as to cover the line.

In Capitals—*U, V, W, X, Y, Z*,—scan closely the whole letter with the eye—*where and how they begin, what course and variations they require, how and where the parts cross or unite, the distance and proportional height of parts, where shaded and where light*—thus all the letters singly.

And this caution, dear madam, may well extend to *all* letters, the better to strengthen your powers of imitation.

The *figures*, also, are not to be neglected. Every young lady should be desirous of “making a good figure in the world;” and if you acquire such letters and figures as are before you, you will not repent your labor bestowed—but

Bless your stars, and call it luxury;
That, the rich forms of sound and number,
Are stamp'd with female grace.

COPY 23 is a regulating copy—to attend your passage through the alphabet—therefore, frequently pause in your progress and write from three to five lines, leaving blank line when you change the copy—and try again!

COPY 25. Exhibits the Epistolary hand almost in full.

Write as far as the parts of the Copy indicate without lifting the pen, and preserve the distance of letters and words under Rule XI.

COPY 26. THE LADIES' CAPITALS--REVIEW.

In passing through *these*, place copies 7 and 8 also before you as governing principles. Proceed through the alphabet as follows: First, write the word *America* or *Amsterdam*, for from five to seven lines. You have the Capitals before you, and you will supply the *other* letters from memory of all that you have passed through. Then continue the same process through the whole alphabet, using, in the words you select to write, *contracted* and *extended* letters of the same name, as the capital, such as *Barbary, Concord, Demands, Expectation, &c.* Be careful not to huddle your letters nor lift your pen often—refer to Rule XI.

When in doubt as to formation, &c., refer to previous copies—preserving the Capital curves, the slope and shades—and do not despond, but persevere, with a light hand, a firm resolve, and cheerful energy.

COPY 27. LADIES' PEN & LADIES' ITALIAN HAND.

Short split to the pen, extending half way to its shoulder. The teeth of the pen fine, and the right tooth a little the longer.—(See back view of the pen, and oblique course of the knife blade in clipping the point.)

The Ladies' Italian depends on first giving the letters the plain Epistolary form in *hair line*, then shading on the *upward* curves of the capitals and folded or looped letters, by a *downward* pressure of the pen.

Such shades should be gradual, and brought down so as to harmonize with the general slope of the curve shade. Curves should be made quite *open*, the better to admit the shades.

In this Hand Writing, you can also proceed through the Alphabet, as devised on Copy 26. You have *all* the shaded letters before you, and you can supply the rest.

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Female Taste will obviate the necessity of further hints regarding this beautiful style of Writing.

Apply Rule XI for *formation*; light movement.

COPIES 28, 29, 30, 31. These Copies are intended for *practice*. All the instructions and rules in regard to *formation, combination, slope, shade and arrangement*, here concentrate. We need not advise you to practice on them freely, for such necessity will be apparent as part of the every day business of life. Should doubts in regard to any feature of The Art occur, return back along the elementary Copies, and with curious, comparing and enquiring eye, and ready hand *remove them*; and the oftener you pass through these Copies, the more you study the cards of instruction, the oftener you apply the rules submitted, the better and more readily will you be able to execute. And, when thou hast accomplished *thyself*, wilt thou not take great pleasure in guiding a younger sister's hand through the same lessons to the same Indispensable Art? With these Instructions and Rules, we leave our system in your hands for use, not doubting you will honor and bless the Art through whose kindly agency

Hearts commune and friendships meet,
Talking through the vocal sheet;
Where the ready pen hath trac'd

Kindred thoughts in lines of grace—
Pictures pure—in forms of gold,
That live—when hand and heart are cold.

Your friends,

P. R. SPENCER,
V. M. RICE.

SPENCER & RICE'S SYSTEM OF LADIES' PENMANSHIP.

INTRODUCTORY CARD.

The object at which the Authors of the following Copies have aimed in their production, is, to assist the teacher in school—the young lady or school-miss at her table or desk—to a hand-writing systematized and particularly adapted to Ladies' Epistolary and Ornamental Writing.

In connection with the copies, they spread before the eye a few explanations and short rules to aid the mind in assuming a proper directorship over the simple movements employed in forming, combining and arranging the whole imagery of this useful Art; and in such a way as to secure the great objects in writing, viz: *legibility and beauty of construction, ease and rapidity of execution*; which give such indescribable grace to the letters, line or page, executed by the well-taught hand of the school-girl, or the lady of good taste.

The natural chirography of a young lady reflects the image of her character or mind with almost as much exactness as the glass the image of her face.

To write a more delicate hand than men, is in perfect accordance with the chaste conceptions of female mind, and sanctioned generally, as in accordance with good taste, by the practice of the most accomplished in the practical and ornamental branches of education.

This difference in the natural chirography is not generally provided for, and the modest young girl is often found trying to imitate a rude and coarse copy, by which she obtains, in many points, a chirography entirely unnatural, and adapted only to the bold, masculine character.

The Authors confidently believe, that, in practicing after the following copies, a certain remedy for the above error in instruction, will be found; and that in them is all that is necessary, to aid the female mind in forming just conceptions of what constitute the essentials of an elegant chirography.

In their rules and explanations they are necessarily limited to those most important, as affecting the general features of the system; nor is it perhaps amiss, that, in detail, somewhat should be made to depend on the natural and active ingenuity of the learner.

The copies have not been so produced as to enable the learner to form them *most easily*. *Utility* has been the leading object. A set of copies made up of easy combinations, such as *Commissioner, Bennington, Ammunition, &c.*, would be more easily written by the learner, and, with those who are not judges, pass for elegant penmanship; but *experience* proves that labor devoted entirely to such combinations, will not produce the skillful writer, by fitting her in season for those difficult and less graceful combinations which are as likely to occur as any in the written use of words.

We sincerely hope the learner will carefully study the Instructive Cards, and Rules of Application, using her best endeavors to understand the structure of, as well as to imitate the copies before her. Use *loose* letter paper for writing, in preference to blank books—the sheet on which you are writing being loosened from the quire, and with at least three other sheets beneath it.

Your Friends,

P. R. SPENCER,
V. M. RICE.